



NOW THEN

TISHK BARZANJI | LEAGUE OF GENTLEMEN | JLIN
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EDITORIAL

They say you have to go away to come back, so every summer we take a much-needed break from print, only to return fresh-faced in September. And here we are.

At Opus HQ we're starting to get excited about the relaunch of the Now Then app, which will bring magazine content to your Apple and Android thingy-mobos free of charge, while also keeping the much-loved discounts and offers with your local independent traders.

While I sun myself on annual leave this issue is heading to the printers, with two solid interviews with League of Gentlemen writer Jeremy Dyson and electronic musician and composer Jlin, both of whom are coming to Sheffield this month. There are also great pieces on vegan food in Sheffield, a local metal band touring Japan, a Sheffield United fanzine with a difference, and loads more. Art comes courtesy of the supremely talented Tishk Barzanji. Read his story on page 35. Enjoy.

SAM
sam@weareopus.org

CONTACT

Now Then exists to support the many communities of Sheffield, so we welcome local people to get involved in writing and producing the magazine.

If you are a writer, please read our guide for new contributors - nowthenmagazine.com/sheffield/get-involved - and then contact the editor on sam@weareopus.org.

If you are a poet or prose writer, contact joe@weareopus.org.

If you are a local trader interested in advertising in Now Then, contact james@weareopus.org.

CONTRIBUTORS

EDITORS. SAM WALBY. FELICITY JACKSON. **DESIGN & LAYOUT.** ROBIN FRIDAY. **ADVERTISING.** JAMES LOCK. **ADMIN & FINANCE.** ELEANOR HOLMSHAW. FELICITY JACKSON. **COPY.** SAM WALBY. FELICITY JACKSON. **DISTRIBUTION.** OPUS DISTRIBUTION. BEN JACKSON. **WRITERS.** ALT-SHEFF. JULIA MOORE. SAM WALBY. SAM JOSEPH. SAM GREGORY. JOE KRISS. MIKE PULLMAN. ROS AYRES. IAN ROLLITT. KAYLEIGH CAMPBELL. JAMES LOCK. SEAN MORLEY. LIAM CASEY. JOE E ALLEN. TASHA FRANEK. ANDY TATTERSALL. ANDREW TRAYFORD. NICK GOSLING. SAM J VALDÉS LÓPEZ. CHARLOTTE FLAVELL. ROB SPERANZA. DAWN STILWELL. ELEANOR HOLMSHAW. **ART.** TISHK BARZANJI.

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IMPRESS, 16-18 New Bridge Street,
London, EC4V 6AG
T 020 3325 4288
E complaints@impress.press
W impress.press

NOW THEN 126, SEPTEMBER 2018

GOOD MORNING JOBSEEKERS

5. LOCALCHECK

Do Lunch Together

7. PROTEST & SURVIVE

Citizens On The March Again

10. LEAGUE OF GENTLEMEN

Classic Black Comedy On Comeback Tour

12. DEM BLADES

A Fanzine With A Difference

14. RISE HIGH

Love Among The Ruins

18. FOOD

Viva La Vegan

22. WORDLIFE

Joe Kriss / Mike Pullman / Ros Ayres / Ian Rollitt
Kayleigh Campbell / James Lock

27. SAD FACTS

Big Facts for Smashed Up Friends

35. FEATURED ARTIST: TISHK BARZANJI

Otherworldly Architecture

39. MUSIC

Doomed in Japan: Kurokuma on Tour

40. LIVE REVIEWS

Metamorphic / Y Not Festival

41. LIVE PICKS

Hosted by Sam Gregory

42. RECORD REVIEWS

Beyond Albedo / Kurokuma / Low / Tony Allen & Jeff Mills

44. JLIN

The Instrument & The Body

46. HEADSUP

Girls In A Band

50. FILMREEL

Showroom Shorts / The Miseducation of Cameron Post
Film Listings

54. SHOUT OUTS

Theatre Deli / Festival of the Mind / Door 43
Sheffield Makes Music / Moonshine / Off The Shelf

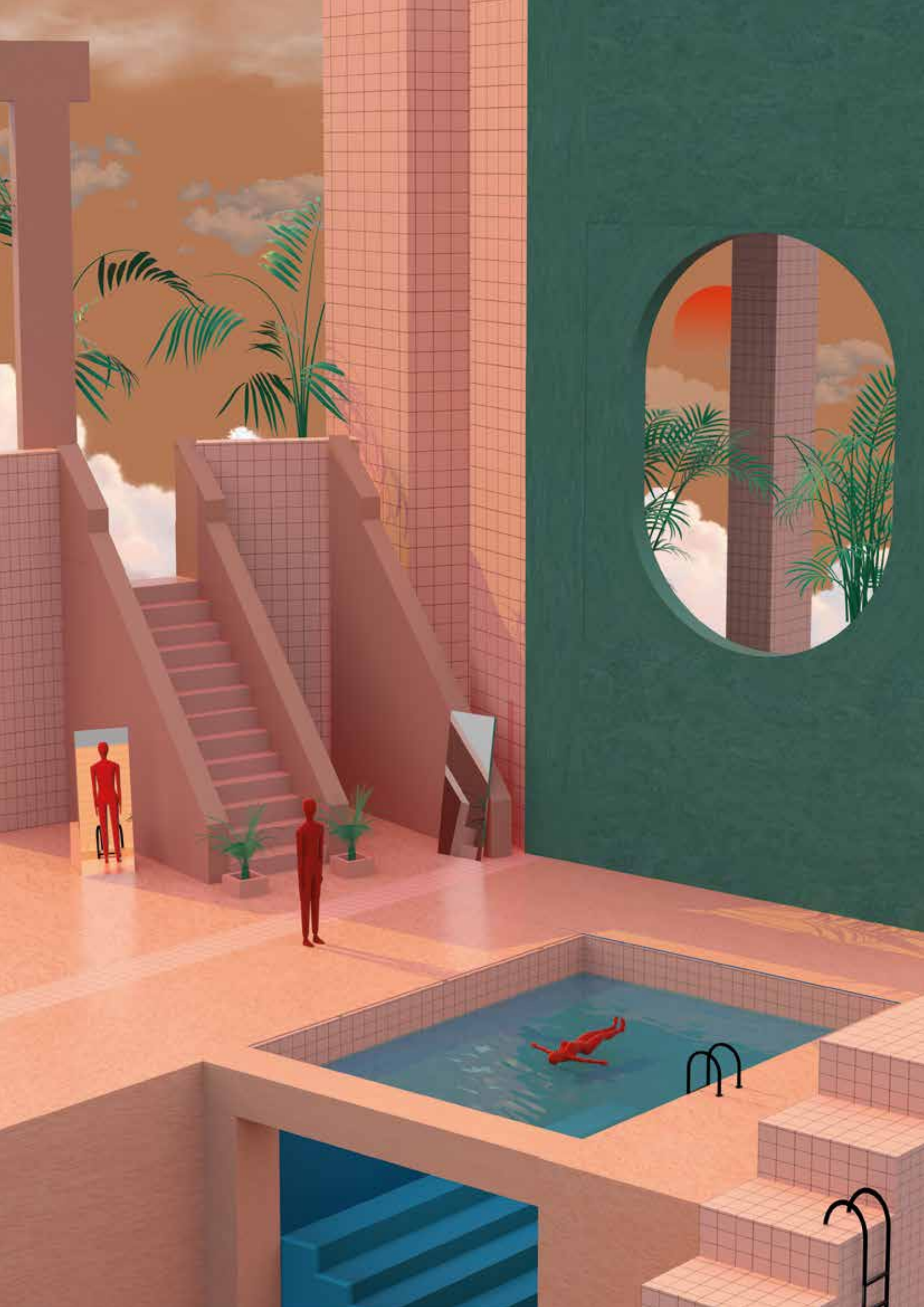
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LOCALCHECK

DO LUNCH TOGETHER

These days, it seems something new is always rising up, but austerity grinds on regardless. In the recession-hit previous decade, many new ideas for protest, frugal living and sharing activities blossomed. Most of these pioneering schemes disappeared, partly because internet phenomena like Facebook and Airbnb scooped up the urge to share and monetised it for profit. But technology can't replace real social activity.

Now there's a resurgence of sharing in the 'gift economy'. The co-operative movement is building its own 'platform' co-ops. Think Uber with workers' rights. The idea of a 'commons' is back, with a recent UK Commons Assembly at Tate Modern. New experimental organisations include the Super Kitchens network, founded by unemployed single mum Marsha Smith, which serves over

Everyone needs to feel assured that they have a food supply, but there's something else really good which happens when we eat communally. This means far more than eating at restaurants, where customers don't often talk or share a table with strangers. Foodhall is different. They're not just feeding people - they're building community. Sure, you may be friends with a few local shopkeepers and supermarket cashiers, but you probably don't eat together, share cultivation of food or chat over a kitchen stove. These are the kind of things that build relationships.

There's also a crucial difference from food banks, which now provide for hundreds of thousands, possibly millions of people in the UK. Such charity services, essential in times of emergency, are rapidly becoming the new normal, but food banks aren't meant

"TECHNOLOGY CAN'T REPLACE REAL SOCIAL ACTIVITY"

1,000 meals a week across the Midlands.

Sheffield is also leading the way. A loose network of organisations has evolved, including Foodhall, the Real Junk Food Project, and food suppliers, especially small and co-operative ones like Regather, Beanies, Barra Organics, New Roots, the bio-dynamic garden at High Riggs, and Sheffield Organic Growers. They have hundreds of people all co-operating to take on the food supply chain in the city.

Isaac, a volunteer with Foodhall, points out that these mutual organisations may be hard to scale up to national level, but by working together in a loose, decentralised network, it's very resilient because there's no single point of failure. Isaac is clear that Foodhall's main aim is to bring people together, and not as consumers. That's why it operates on an 'open contribution' basis. There's an exciting energy about the project. Pop in for lunch on Thursdays and Fridays, 10am-3pm at Eyre Street.

to be social centres and there can be stigma attached. Food banks are co-operating well with this growing network of sharing economy projects, but these new food organisations are fundamentally different and open to everyone.

The National Food Service Symposium will be a high-quality part of this year's Festival of the Mind (20-30 September). It aims to explore the size and shape of the new food sharing network and to launch the concept of a National Food Service. You're welcome to join in. Everyone is.

Hosted by Alt-Sheff

foodhallproject.org | festivalofthemind.group.shef.ac.uk

DIVERSITY FEST

Sun 30 Sept | 1-9pm | Hagglers Corner | Free

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Joseph, Sheffield, 2018



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PROTEST & SURVIVE

CITIZENS ON THE MARCH AGAIN

It was music to my ears. Standing in the Trafalgar Square throng at the Anti-Trump Protest in July, a fellow protester, enthralled by the arriving hoards and their banners, opined, "This is social media". What she meant was that the term, commonly understood in our digital lives, was turned on its head for this day. The diverse crowd, expressing their contempt and disdain on behalf of those who could not, were the media, making their own news.

Earlier this year, Sheffield's Weston Park Museum ran a fabulous exhibition about the history of protest. How and why we mass on the public highways - and the fact that we can - is up for social and cultural examination once again. In too many parts of the world, this kind of assembly would lead to imprisonment or far worse. Our freedom to do so in the UK is humbling.

Media coverage of protests is worth mentioning, and important credit goes here to Marcus Brigstocke's radio show, **The Brig Society**. In a recent episode, one of his wonderful

blood' underbelly to mass protest? If we are not hungry, nor immediately under threat, why do we take to the streets?

The biggest protest to date in the UK (against the Iraq war in 2003, with around a million attendees), anti-Trump rallies and those which epitomised political change in South Africa, India or Tiananmen Square are immense examples of mass action. But - and the clue is in the word 'protest' - whereas the former two were only 'anti', the latter three were simultaneously 'for' independence and 'against' tyranny and colonialism. This is significant, and such complexities are evident in the current Brexit confusion. If you took to the streets now on this issue - in, out, second referendum, annulment of Article 50 - what would you put on the banner?

So, are we 'bothersome bandits', to quote John Stevenson, when we take to the streets? Undoubtedly, in the case of nation-defining events such as Indian independence and South African apartheid. Those involved in these protests had more at stake than venting their spleens, but the contemporary role

"IS THERE A 'BREAD AND BLOOD' UNDERBELLY TO MASS PROTEST?"

rants was targeted at the lack of media coverage of certain news topics. Why, he asked, did the Panama Papers receive few column inches and screen time, compared with the MP expenses scandal, one running for a few days and the other for months? In his recently published book on the shady world of auditing and accountancy, **The Beanccounters**, Richard Brooks gives a similar run-down. Why was Lewis Hamilton pilloried for alleged non-payment of VAT, when his accountancy firm ultimately created the financial device in question? Returning to protesting, the annual Miners' Gala, one of the biggest gatherings of trade unionists, hardly raises a mention. I could find none in the national press for this year. The link between press ownership and editorial influence is of course a well-trodden path, exposed in large part by the phone hacking scandal.

John Stevenson's book, **Popular Disturbances in England, 1700-1832**, is a product of the academic-historian perspective typical of the 1970s, preoccupied as it is with the mass unrest of the 18th and 19th centuries, in particular the Sacheverell riots and the Peterloo Massacre. Sandwiched in between the US Colonial War and the French Revolution, any UK-based skirmish created a very real threat of the same on these shores, unsettling the then-establishment. But in 2018, is there a 'bread and

of street action may be to trust in our own eyes. The era of fake news has provided a good turn. Whilst not exactly a return to soap box oratory, maybe the need to experience, rather than read and re-tweet, such events is vital, to prove to ourselves that the issues are real and shared.

Take note of the title of Stevenson's book. Do we 'disturb' the status quo when we march - and if not, what do we do?

Julia Moore



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LEAGUE OF GENTLEMEN

CLASSIC BLACK COMEDY ON COMEBACK TOUR

It could be argued that the 1990s were a golden age of British TV comedy. Certainly some pretty subversive, alternative shows managed to give the gatekeepers the slip during that decade after finding their feet on the radio or the stage. One of these was the League of Gentlemen, a macabre, black-as-hell comedy set in the fictional northern town of Royston Vasey, which debuted on BBC2 in 1999.

Three TV series, two stage shows and a few specials later, the League - comprising Mark Gatiss, Steve Pemberton, Reece Shearsmith and Jeremy Dyson - has spawned nearly 100 characters, each as morbidly curious as the next and almost entirely played by just three actors. The show

recently made a come-back after 12 years in the form of three 20th anniversary specials to much critical acclaim.

I chatted to Jeremy Dyson, behind-the-scenes writer-member of the League since the beginning, ahead of the launch of the League of Gentlemen Live Again! stage show, which comes to Sheffield City Hall later this month.

How did it feel bringing the League of Gentlemen back for the anniversary episodes last year?

The whole thing was quite dream-like for us, to be honest. We kept pinching ourselves. It was a while since we'd all worked together, a good 12 years. Obviously we see each

other, as we're friends, and we'd been talking vaguely about it for a couple of years, and then suddenly we found we were doing it. There was a craziness to it, a sort of hysteria about it, which definitely fed into the shows themselves; a lot of the four of us being in a room, writing together and crying with laughter. So it was a joyous process, and one that we all thoroughly enjoyed.

I think the thing that really bowled us over is that there was such an enthusiastic reception for it, and a lot of love for it, which was very emotional for us.

Was it hard striking a balance between pleasing the audience with the return of certain characters and wanting to keep it feeling fresh?

To be honest, it happened at such a lick that there wasn't a lot of thinking about it. It had its own life. It was not a struggle to write it, because we'd been away from those characters for a long time, and what we all found was obviously our subconscious had been brewing in the meantime, so that when it came to sit down and do it, it really did kind of pour out.

Mark Gatiss has said that he felt that Brexit was a suitable backdrop for the return of the show, and Steve Coogan has said a similar thing about the return of Alan Partridge to the BBC. Obviously the League is a different beast, but for those comedies that explore the darker side of Britain, why is Brexit a good creative starting point?

Well, we're not a political satire, and so we didn't sit down with any political agenda at all. For us it was about the charac-

But other than that, it's not a challenge, because most of those big characters, as you say, were born pre-TV, in a live environment, so you've always got that in your mind.

It's a show in itself watching what goes on backstage. The quick changes are extraordinary. They've earned their money by the end of the night. It's like **The Krypton Factor**, from a technical point of view of getting in and out of their costumes and making their entrances in time. Often they've only got a minute, a minute and a half at most, and they're big costumes.

You've also had great West End success recently with Ghost Stories, and Steve and Reece on TV with Inside No 9. Have your collective experiences fed into the new League material?

Everyone's done a lot of work in the interim period, and so we all acquired individually lots of experience doing other things. It was very nice to then bring that to bear coming back to do this, because we're all more experienced as writers and we've all directed. It makes it easy to get your vision up there on stage.

What's lovely I think about the work we've individually enjoyed success with is that, just like the League, it's all with the things that we love the most: Mark with **Sherlock**, Steve and Reece with **Inside No 9** and **Psychoville**, me with **Ghost Stories**. They're kind of branches of the same tree, as it were.

Do you have any favourite characters or performances from the League?

I love Mark doing Les McQueen - he's a character close

"THERE'S NOTHING LIKE LIVE COMEDY. IT'S WHERE COMEDY SITS BEST"

ters and about Royston Vasey. What you found is that inevitably it came into it, particularly because of [popular characters] Tubbs and Edward, and because of how we used to portray the town. It's an insular place. The show's catchphrase was, 'A local shop for local people', which then became, 'A local everything for local everything'. That just sits naturally, because the current political discussion is all about boundaries. It just bled into it, because it felt completely appropriate. And it made us laugh - that was the bottom line.

What can audiences expect from the new stage show? Does it take up where the anniversary specials left off?

There's definitely an element of that. It definitely fits in with what you've seen in the new specials. You can also expect to see all your favourite characters. You're not going to be disappointed. They will be appearing live on stage, before your very eyes. And there's... [laughs knowingly] It's a really good show. There's a lot going on, so it's value for money. We really are proud of it and we can't wait to put it in front of an audience.

Again, just like the TV shows, it's been a very natural process. There's nothing like live comedy. It's where comedy sits best.

Obviously the League started out on the stage originally, but do the characters translate well to the stage today and what are the challenges in that regard?

There's always the technical challenge of: there's only three performers playing a multiplicity of characters. From hard-won experience, we know that's a massive part of building a show.

to my heart - I love Steve doing Pop, because it's terrifying, and I love Reece doing Bernice. I love the magic trick of them becoming all those different people. I've been doing it with them for 20 years - 24 years if you go back to the very beginning - and I never tire of what amazing comic actors they are, how they can conjure a character with a posture, with what they do with their voice.

That pure actor's magic to me is a miracle, and it's such a privilege. It's a thing I realised going away from it and then coming back, not that I ever took it for granted; just how special they are as comic actors, and the wonderful privilege of being able to work so closely with people like that as a writer. I always had an inkling of that, but I know it for sure 20 years later.

Sam Walby

League of Gentlemen Live Again! runs at Sheffield City Hall from 19 to 21 September, with tickets on sale via SIV.

All three series of the League of Gentlemen and the 2017 anniversary specials are currently available on BBC iPlayer.

DEM BLADES

A FANZINE WITH A DIFFERENCE

Ever since I was old enough to read and tribal enough to get hooked on my local football team, I've had a nagging desire to create a football fanzine. Earlier this year, a friend put it to me that we could use my experience as a writer and his experience as a designer to realise this ambition, so we set ourselves the task of launching Dem Blades Annual Fanzine.

Lodged somewhere within our approach was an ambition to challenge the norm, producing something that your typical fan would recognise as being about the club, whilst also extending the format to its fringes. Left to the national news media, football writing is bound to a consciousness of snap statistics, cheap comment and sanitised tropes. We were bored stiff by the bland analysis of player-pundits. What do they know about Sheffield United that only fans can know?

As a fan, a Blade, I've always preferred the heartfelt writing of proper fans with experience of the lifelong self-flagellation that comes with following the team they love. We wanted to work a little differently, so anyone and everyone is welcome to

put it down to the solidarity within football fandom, singing from the same sheet, caught up in the same catchy tune. The first article in the annual touches on where this collective sense comes from:

"We buy expensive home kits. Collect scarves, autographs, matchday programmes and ticket stubs, bits of paper such as this fanzine. We get to know our broken fax machines from our 'room for improvements'. We catch trains and put on coaches. We buy season tickets and sit in those seats for years. We choose our friends and our enemies. Collect sportswear and matching luggage. Travel for long days out to Wembley with only disappointment on the horizon. We tick that stadium off the list. We tell a joke in the face of drab defeat. We get home and we think about the Blades. It's an affliction. A bug. We've all caught it."

I am glad I caught it. Over the last few months it has enabled us to grow organically from nowt to a crowdfunded, vocally-supported and - we hope - well-loved publication for at least one

"IT'S AN AFFLICTION. A BUG. WE'VE ALL CAUGHT IT"

contribute to our publication.

We give no briefs and offer little by way of editorial support. Instead, we offer a platform for writers and illustrators to do what they want, so long as it's tangentially about Sheffield United, an original piece of work, and aims to make people laugh and cry for the right reasons.

Inside the 2018 annual are Neil Warnock-based sci-fi stories, anecdotes from matches gone by, opinion pieces, satirical essays, heartfelt personal histories, comedy skits and short stories. Adding to the musings of our written contributors, we have witty illustrations and a design style reminiscent of old-school match programmes with a contemporary flourish.

The content is only half the story, the glass half full. Filling it to the brim with a 'Gallon of Magnet' is the way that this publication has come into being, through crowdfunding. We began a Kickstarter campaign in June 2018 to raise £500 for printing, packaging and posting. Within three days we'd tripled our target and found ourselves the subject of warm words and enthusiastic encouragement. This wasn't a family and friends thing. This was a group of Sheffield United fans, keen to get their hands on some fan-lit and support a good cause.

When I think about why we elicited such support, I can only

half of Sheffield's population.

Work is already starting on the 2019 annual and our door is always open to any Blades fan with a creative streak.

Sam Joseph



Dem Blades Annual is available from 25 August. Now Then welcomes contributions from Blades and Owls alike.

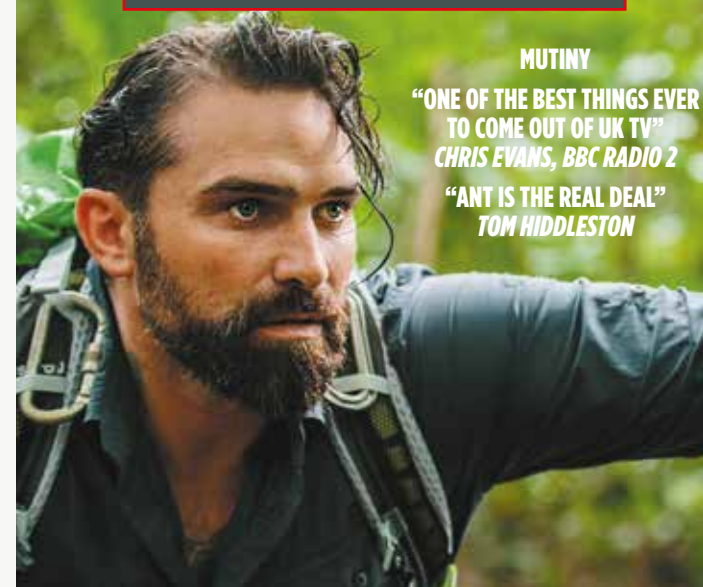
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RISE HIGH

LOVE AMONG THE RUINS

We're all wearily familiar with the clichés of the property developer's mock-up, the "sweeping perspectives and endless summers so beloved of architectural photographers," in critic Owen Hatherley's words.

The completion of Sheffield's Park Hill estate in 1961, and the photographs commissioned from Roger Mayne for the building's official brochure, marked one possible alternative. Like the architecture itself, Mayne's photographic language signalled a radical break with the past. Fittingly, these photographs, along with those of Bill Stephenson, are the subject of a new exhibition at S1 Artspace's new Park Hill gallery, running until 15 September.

Instead of downplaying Park Hill's love-it-or-loathe-it heft by glossing over its sharp edges with soft filters and friendly angles, Mayne's black-and-white shots accentuate the uncompromising modernity of the 1960s. He doesn't draw false parallels with older buildings. These photos celebrate the geometric, almost abstract shapes that make no reference to any previous architectural idiom, such as in the vertiginous shot 'Flats and Bridges'.

"NOBODY HAD EVER PHOTOGRAPHED A NEW BUILDING LIKE A FILM STAR BEFORE"

Nobody had ever photographed a new building like a film star before. Now, in design porn magazines like Dezeen and Wallpaper*, it's common practice. Mayne, who died in 2014, had a rare ability to render these new forms even more alien through the lens than they were in person.

Where people do appear in his photos, they're always nameless and often cocooned in concrete, such as in a photo of young men playing football, boxed in by the towering cliff face of the estate. Mayne's work deftly navigates the often fractious juncture between photography and architecture, but it also foreshadows, perhaps unwittingly, the criticism Park Hill and other estates like it would field decades later for their coldness and alleged inhumanity.

30 years later, in 1988, amid the backlash against post-war planning, amateur photographer Bill Stephenson takes his camera to Park Hill's equally enormous neighbour Hyde Park months before the demolition of its towering B block. The building, doomed either to demolition or to an unsympathetic refurb for the 1991 Student Games, recedes into the background. Instead of the societal decay usually ascribed to these estates by Utopia on Trial author Alice Coleman and other detractors in the press,

Stephenson finds a community in full bloom, a riot of wildflowers on a patch of scrubland. This is despite, or perhaps because of, the poor maintenance, the high unemployment and the myriad other factors that stacked the odds against this community.

Stephenson's record of the dying days of the old Hyde Park community exudes an obvious empathy with his subjects, who he spent several months with, sometimes without taking a photo for days. Nearly all the people are named, including the children, and other insights into estate life are often included. For instance, we know that the eponymous owner of Sue's Shop offered 'strap', a short-term loan to customers who couldn't pay immediately. We meet Tony The Ton, a muscular, topless black man whose arms-folded pose is copied faithfully by his eight-year-old son Martin, whose presence at the exhibition's opening night, recreating the pose, saw a gaggle of people crowd round to take photos.

Many of the residents depicted are members of minority communities, a factor which is often blamed for the initial failure of Park Hill, Hyde Park, and Kelvin Flats in Upperthorpe, rather

than the estates' chronic underfunding. The entirely white crowd of adolescent dancers shown in Mayne's shot 'Teenage Night' is transformed 30 years later into a community of people from many backgrounds and in many situations.

In Stephenson's world, multiculturalism exists not as a tokenistic buzzword but as unremarkable reality. We meet two young friends, Richard Hylton and Michael Cunningham, one white and the other black, playing pool in the 'unemployed club' at the local youth centre. There's Donna Hargreaves and Carmen Bello, both 14, balancing precariously on a fourth-storey concrete parapet. Most affectingly, Stephenson captures Faisal and Paula, a young couple of around 13, gazing at each other outside a service lift, their humanity not contrasted but mirrored in their surroundings.

Sam Gregory

**Love Among the Ruins runs until 15 September at
S1 Artspace, Park Hill, Weds to Sat, 12-5pm.**

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FOOD

VIVA LA VEGAN

The number of people in the UK choosing to eat a plant-based diet has grown massively in recent years. According to the Vegan Society, the figure rose to 542,000 in 2016, a 350% increase since 2006.

Undeniably, being vegan has become popular, with many hashtags you can follow on social media. But trends aside, exploring vegan dishes offers many culinary possibilities and opportunities to combine exciting textures and tastes. There's plenty to enjoy, whether you are vegan, vegetarian or 'flexitarian', from jackfruit and avocado wraps, quiches made with a quinoa crust and cauliflower popcorn to mac 'n' cheese hot dogs made with seitan, topped with cheese made with sweet potato.

You are likely to find plenty of combinations of ingredients you may not have tried before, and this includes drinks and sweet treats. For a taster, check out the all-vegan cocktail

location for a vegan breakfast. **The Blue Moon Cafe** near the cathedral is one of the city's longest running veggie cafes in the city, where you can get your fill of homemade cakes, wholesome pies and lighter bites. Another personal favourite is **Fusion Cafe** at Butcher Works on Arundel Street. They have an ever-changing menu with inventive and vibrant salads, as well as daily specials.

At Park Hill, there's the new **South Street Kitchen**, which offers a Middle Eastern-inspired menu of spice-rich dips, falafels and tagines. We've heard good things about the vegan options at **Italia Uno** at Banner Cross and they also set up the Pending Pizza initiative, which allows you to buy a pizza which can be redeemed in the future by someone in need. We have to mention London Road's newly opened **Butta La Pasta**, Italian food cooked from the heart, and **The Rude Shipyard** for their delectable cakes. Finally, a shout out

"VEGAN DISHES OFFER MANY [...] OPPORTUNITIES TO COMBINE EXCITING TEXTURES AND TASTES"

menu at the **Temple of Fun** on Rutland Way and the beautifully presented dairy-free desserts from **Froconut**.

There are a few reasons why people are deciding to follow a vegan diet now and social media is one of them. Instagram has been instrumental in showing off innovative vegan creations and is a platform for enthusiastic ambassadors to build a passionate following. Being conscientious about the environment, animal welfare and sustainability are strong influences for others.

Where is worth a visit in Sheffield for vegan food? This has been an exciting list to put together, because there are plenty of places which offer vegan options or a 100% vegan menu. In no particular order, here's our summary of where to try - with apologies to those we missed off the list.

In the city centre, check out the **Lovely Pear** pop-up at Union St, where you can enjoy exciting salads and a range of vegan bagels, including the peanut, sweet chilli and tofu bagel. On Cambridge Street, there's the **Dina Diner**, a central

to **Homemade by Thelma's** in Nether Edge and **Pom Kitchen** on Sharrow Vale Road.

Phew. There's just enough space opposite to spotlight another six 100% vegan destinations in Sheffield. Enjoy.

Ros Ayres
nibblypig.co.uk

nibblypig.co.uk | @nibbly_pig



Sunshine Deli



The Incredible Nutshell



The Plant



Make No Bones



Just Falafs



ALT

SUNSHINE DELI

989 Penistone Road, S6 2DH
[instagram.com/sunshinedeli1](https://www.instagram.com/sunshinedeli1)

This Hillsborough-based independent vegan cafe offers a great daily menu and special themed nights, from Taco Thursday to Fish 'n' Chip Friday.

You should try: House-made seitan streaky bac'n BLT or the Full Monty vegan breakfast.

THE INCREDIBLE NUTSHELL

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[instagram.com/incrediblenutshell](https://www.instagram.com/incrediblenutshell)

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You should try: Ordering your goodies online for home delivery.

THE PLANT

12 Campo Lane, S1 2EF
Facebook: [The Plant Sheffield](https://www.facebook.com/ThePlantSheffield)

From the owners of Steel City Cakes comes The Plant, offering an all-vegan menu, including salads, wraps, cakes and shakes.

You should try: One of their homemade pasties.

MAKE NO BONES

4a Rutland Way, S3 8DG
[instagram.com/mnbvegan](https://www.instagram.com/mnbvegan)

At the Temple of Fun, you can indulge in the MNB delicious breakfast menu or go all out for an evening meal and 100% vegan cocktails.

You should try: A vegan doner kebab - seitan marinated in a Turkish spice mix, served with pink pickled onion, rainbow slaw and garlic mayo.

JUST FALAFS

87 Chesterfield Road, S8 ORN
[instagram.com/just_falafs](https://www.instagram.com/just_falafs)

Everyone loves a good pun. This place is all about Middle Eastern food, from falafel and hummus to chips loaded with seitan shawarma, tahini and za'tar.

You should try: Knish, a potato dumpling filled with soy mince, with sides of homemade pita and hummus.

ALT.

170 Crookes, S10 1UH
[instagram.com/alt.sheffield](https://www.instagram.com/alt.sheffield)

ALT. recently arrived in Crookes, offering a welcoming cafe vibe and enticing plant-based brunch options, small plates and sweet treats.

You should try: A vegan and gluten-free 'doughNot'.

FOOD EVENTS

SHEFFIELD VEGAN FESTIVAL

Sat 15 Sept | 10:30am-4:30pm
Megacentre, Bernard Road | £2

Enjoy everything vegan, with lots of food and clothing stalls, plus interesting talks.

TURNING EARTH VEGAN BREAKFAST CLUB

Sat 29 Sept | 10am-2pm | Union St | Pay As You Feel

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WORDLIFE

CREATIVE WRITING & SPOKEN WORD

We've got five poems for you this month to celebrate coming back into print after summer.

Autumn is always the busiest season in Sheffield's literary calendar, with Off The Shelf Festival of Words returning in October. They gave us a sneak peek of their programme and we can reveal highlights including Viv Albertine, guitarist from cult post-punk band The Slits, a mini-strand curated by Forced Entertainment's Tim Etchell entitled Strong Language, featuring Joolz Denby and Courttia Newland, and a reading organised by The Poetry Business, with Mimi Khalvati and Michael Schmidt. Check out offtheshelf.org for more details.

Joe Kriss
@WordlifeUK

GORILLA POETRY

Mon 17 Sept | Gardener's Rest | Free

Sheffield's most laid-back open mic evening returns to one of the city's best pubs, the beautiful, community-owned Gardener's Rest in Neepsend.

WORDLIFE - POETS IN THE KITCHEN

Thu 20 Sept | South Street Kitchen | £20/£15

We're back after our August break with a brand new literary night for Sheffield. Poets In The Kitchen features three poets, served with every course, alongside a brand new bespoke menu from new cafe South Street Kitchen at Park Hill.

If you have a piece of creative writing you want to submit to us, please email joe@weareopus.org

Young Lovers in a Sheffield Cafe

Oh wet black impossible night beware,
As the grimy world flies past their window stare.
Dirty white vans and the *Easy Barber*
Who'll cut your hair for under a fiver.
Phone driven humahs and human driven cars,
Soaked flat sleeping bags and not even stars.
Swollen steaming buses with grimy cheap adverts
Of weight lost women photo shopped and chest pert.
The normality of ugliness in man-made urbanity.
The industry and ignorance of second term intimacy.
Oh miserable night in January what hope can there be,
Except in the joy of young lovers in a Sheffield cafe.

Mike Pullman

A Monday Night Beer

We arrange to meet up. it's a spur
of the moment thing, a monday night,
but why not?

Just the one, we can do sensible.
We start to chat, our conversation
is a relay exchange. Words volley
back and forth, each taking our turn
to share our news. It's been a while.
There's so much to say.

Go on then, one more won't hurt.
We get honest, actually, everything isn't
fine. Our chat becomes unfettered,
more of our insides come out.
You feel that too, I thought it was just me.
I'll get these.

Hours pass, we're a bit drunk and
it's time to go. We hug. Holding onto
the anchoring of best friends.
It's not just the beer, feeling unsteady,
that is being human.

Ros Ayres

Man On A Mower

In the park,
I walk past a man
on a mower.
I know him, sort of.
I used to work with his missus.
She said that he liked a drink,
he looks drunk now.
She said that for one birthday
he gave her a jar of pickled beetroot.
She's allergic to the stuff.

As I walk past him
I am hit by the smell of
freshly mown grass.

What a life!
Working in the park
drunk
loved by a woman blind to him
and everyday the smell of freshly mown grass
everyday, spring.

Ian Rollitt

Insert Brain Here

Crumbling Castleford Station;
strangers stealing body heat.
A lonely platform, broken ticket machine.

Station pub filled with regulars,
whose ashes will seep
into classic eighties, floral carpet.

Three blue plastic chairs,
floating like an island in the greyness.
A red paint-peeling off shack.

A bored-out-of-her-mind girl waiting
for the once-an-hour train to Sheffield,
sees written in neon pink -

Insert Brain Here.

She traces a neat line around her skull, imagines
removing the top, scooping her brain out.
But where does it go?

A mystery, [in neon pink].

Kayleigh Campbell

One Breath Barrow

how
I
mean
so
little
and
yet
value
so
much
the
time
spent
on
this
is
a
madness
laid
on
alters
and
steeple
it
just
sounds
and
we
hear it

James Lock

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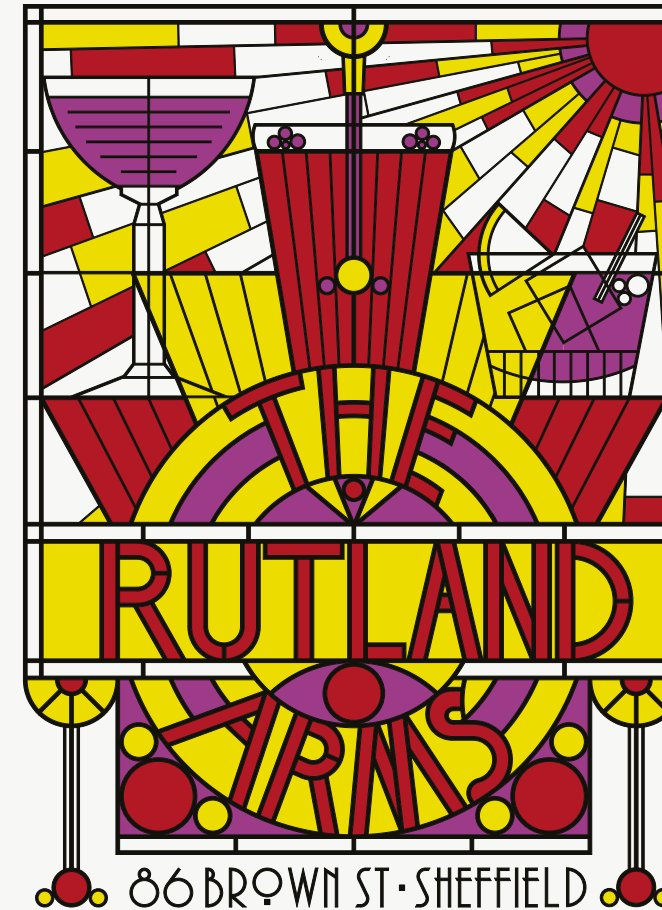
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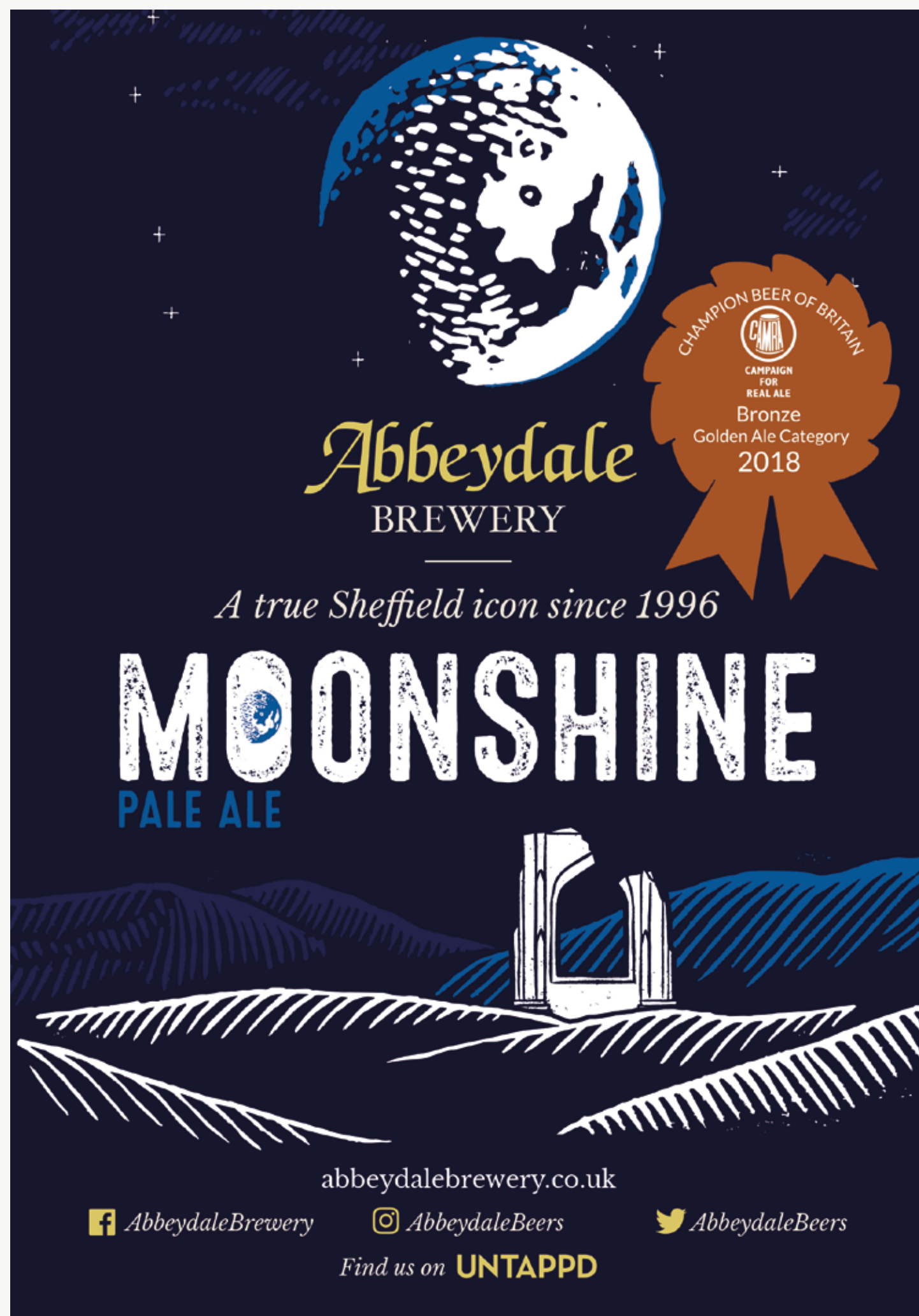
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abbeydalebrewery.co.uk

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SAD FACTS

BIG FACTS FOR SMASHED UP FRIENDS



FAIR WAGES NOW

Shaking my head at the vast majority of so-called vegans and vegetarians who are willing to talk the big talk when it comes to animal rights but begin to smirk, become dismissive or attempt to shut their front door once it is suggested that we should pay animals a fair wage.

Without the means to support themselves financially, any creature is confined to finding sustenance through foraging in the dirt or offering themselves up in servitude to someone who has the means to provide food and shelter.

I currently live in a house share with two dogs and a cat. As the only person in full-time employment, I have begun paying my co-tenants for basic tasks they perform around the house, predominantly deterring mice and burglars. To ensure they know whose payslip is whose, I place it, along with their weekly wage in pound coins, in their food bowl. The results should give pause to all the critics I've met on my door-knocking campaigns, who have suggested that animals are incapable of understanding currency, because without fail coins disappear from their food bowls every mealtime.

I'm not sure where they're putting them. A deposit box, a hole in the garden, a gap in the floorboards? It's not right for me as their employer to know that, but what is clear is that they are taking the money and keeping it safe.

However, capitalism doesn't always agree with everyone - just as it doesn't amongst humans - and mere months into the new scheme I had to bury the jangling body of one beloved co-tenant as she had sadly succumbed to economic anxiety. Everyone is feeling the loss. I can see it in their sad eyes and increasingly slow, heavy bodies. Now that animals know the mental illness that comes with wage labour, we finally understand and respect each other as equals.

ATTACHMENT UNAVAILABLE

Hi. My name's Jake. This is my first time writing for a print publication after my essay, Why Knuckles From Sonic The Hedgehog Is A Libertarian, won first place in the SAD FACTS unofficial subreddit. I'd like to write about the new battleground through which cultural Marxists are seeking to 'own' (destroy) traditional values: all arts.

Let me state my thesis simply: all narrative-driven arts arcs (known heretofore simply as 'ar(t/c)s') conventionally contain a protagonist 'hero' and an antagonist baddie/bad egg/Doctor Eggman. Conventionally, protagonists derive their morality from fundamental Christian virtues (helping the poor, wealth redistribution, the 1917 Revolution) and antagonists derive their virtues from Adam Smith's **The Wealth Of Nations** (trapping animals in robotic cages, stealing the Chaos Emeralds). This is a clear unambiguous attempt by the lefters (leftos, left-wing people) to control and culturally demolish the psyche of the Right by forcing us to identify with our culture's heroes (Luke Skywalker, Lisa Simpson, Miles 'Tails' Prower) and not with the baddies (Ja Ja Binks, Homer Simpson, Metal Sonic) from an incredibly young age.

That is why I submit my own webcomic series, wherein my original character, Zonic The Saiyan, destroys regulatory legislature for food safety standards using the power of the 19 Powerful Gems. See attached. *[Attachment unavailable]*

Thank you for your submission, Jake. We were unaware of you before you sent this to our office as we have held no such competition. Your piece is very interesting but there are many legibility issues that will need to be addressed before it could even be considered for print. - Editor

SEAN MORLEY (@SEANMORL)



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TISHK BARZANJI

OTHERWORLDLY ARCHITECTURE

Considering his upbringing in Iraq during the years of political unrest, Tishk Barzanji is an artist whose work is perhaps unusually focused on surreal, otherworldly subjects, rather than polemic realism.

His approach echoes both M.C Escher's labyrinthine constructions and Edward Hopper's eye for striking geometric forms and balanced composition. But to become preoccupied with spotting similarities in Tishk's work is to do him a disservice, because he occupies a place which is entirely his own.

How has your heritage and early life in Iraq influenced your art, and what was your path towards becoming a full-time artist?

The first seven years was chaotic. I'm Kurdish. There was a lot of oppression in those years. I guess it was survival mode. I'm lucky to be here. Although it was a tragic period in my life, I learnt a lot from those years. It really made me think about how I can create something to represent my people and gather support for our struggles. I didn't know what that 'something'

space in stations, theatres, parks. I documented every movement in a diary. The small descriptions took me back to that moment. I used this to build the narrative in my work.

Architecture and interior design play a big part in the worlds you create. What draws you towards experimenting with these other forms in a two-dimensional medium?

My fascination with interior design and architecture is actually to build a stage for where my ideas can merge and deconstruct at the same time. The shape of the interior dictates the light and shadow. This sets the mood of the piece. Two-dimensional form [...] is more accessible than three-dimensional, for me.

You've said in a previous interview that you'd eventually like to move into installation work. Can you tell us more about this?

I will create these worlds with found objects and recycled materials. I'm looking into building within an old space. For it to be a real-life replica of my two-dimensional works, it needs to

"BECOMING AN ARTIST WASN'T SOMETHING I PLANNED"

was, but I knew I needed to create something to make the world listen. Art gave me that avenue.

Becoming an artist wasn't something I planned. I came into it through an unfortunate moment in my life. I was ill for a year with migraine vertigo mixed with anxiety. That was the point I had to take a step back and re-evaluate my ambitions. I went back to basics, explored my passion for art by researching and documenting my surroundings for two years. I took baby steps until I was fully committed to creating work for myself.

What are the themes that run through your work?

I touch on escapism and utopianism, but also human tragedies, things that we all experience in our life. I want to create work that all types of people can relate to.

Are the elements of surrealism in your work symbolic and calculated, or do you feel they come from your own subconscious?

Sometimes a piece subconsciously pans out very surreal and sometimes I build on my imagination to really convey my ideas. I'm fascinated by the way we live in this 24-hour connectivity and the way architecture leads the way we use space. Surrealism helps to connect these ideas and to show a glimpse of my imagination. I spent two years analysing how people use

capture the mood that I have used in my 2D work. It is something I'm working towards. I need to develop my ideas further to get to a point where I can produce an installation. My work now is really designs for eventual 3D work. Light, colours and shadow will be prominent.

What's next for you? Anything in the near future that fans should look out for?

I've just collaborated with Film4 and Somerset House to create the artwork for the Film4 Summer Screen. I'm currently working with a housing development in Brent Cross to illustrate a book that will inspire the architects that are designing this new development. This will take 20 years to complete. I have a few editorial pieces coming out later in the summer. My solo exhibition will be later this year, date to be confirmed.

Liam Casey

tishkbarzanji.co.uk



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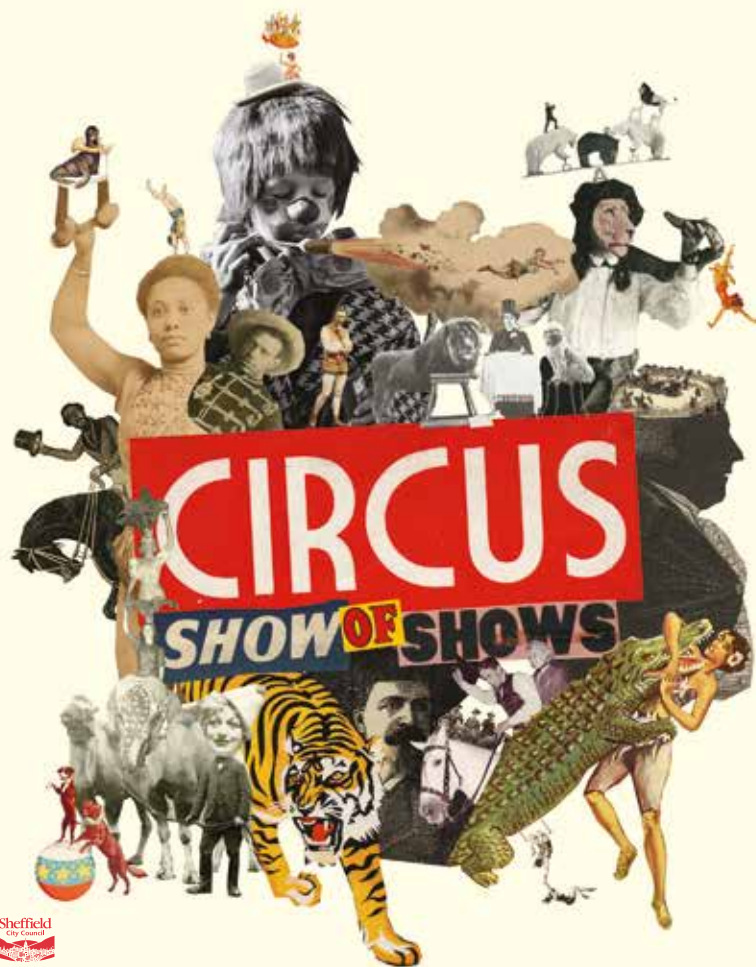
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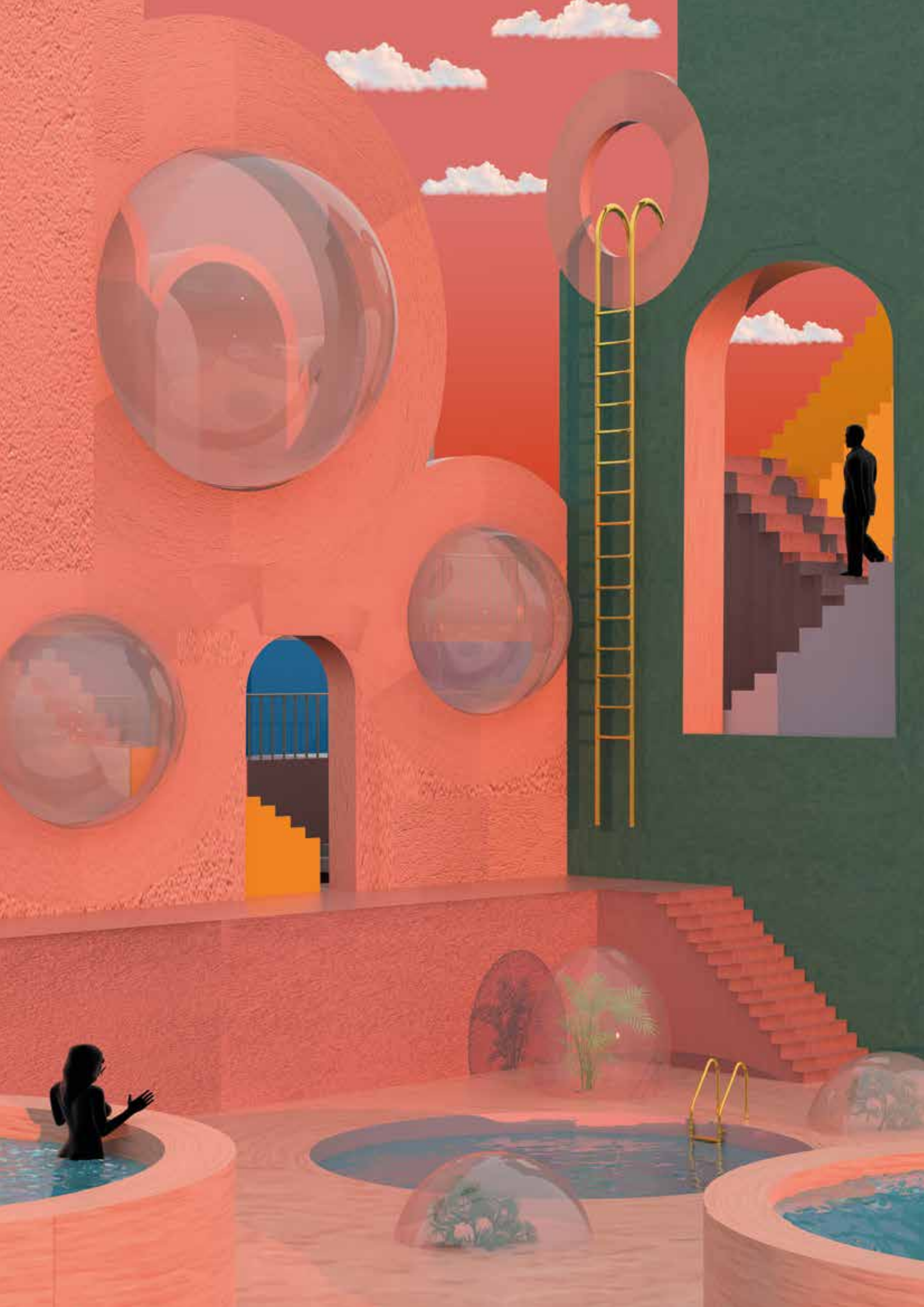
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MUSIC

DOOMED IN JAPAN: KUROKUMA ON TOUR

The origins of my band, Kurokuma, are strongly linked to Japan. I'd been inspired by the Nebuta Festival while living in Aomori and wanted to combine heavy metal with the instruments and rhythms you might find there. Our name was taken from Aomori's Kurokuma Falls. Touring Japan felt like heading home.

We toured with Conan from Liverpool and Granule from Tokyo, but the Kurokuma trio spent ten days travelling first. It was years since I'd last been. Seeing old friends, singing karaoke, visiting hot springs for naked bonding sessions and generally being tourists was seriously fun. My Japanese started to flow again and we received the famous hospitality wherever we went.

At underground venue Club Zion in Nagoya, the opening band, Amber Vial, had huge taiko drums and wore robes on stage. I opened with a message in Japanese and it felt like the crowd were on our side, headbanging and throwing themselves into the show. We left the stage relieved and elated.

Granule took us out for food at a local izakaya before playing and the camaraderie was perfect. They also arranged accommodation at a nearby hostel. The grimy, dirty nature of the place might have been cause for complaint, but in normally spotless Japan it felt novel.

Osaka, somewhere I'd lived for six months teaching English, is one of my favourite cities, famous for its friendly population and relaxed attitudes compared to the rest of Japan. We headed for a capsule hotel, where hundreds of pods line the walls to fit the most people into the smallest space. They're pretty cheap, with public baths downstairs. We ventured out for food, hit up a local headshop, then took a pre-gig soak in the baths. Feeling relaxed, we walked round the corner to Hokage in the Shinsaibashi district, a rock bar split over three floors, mostly underground.

We played a slow and droney set. It felt like the crowd wanted

to engage but didn't quite know how, maybe because they weren't used to slow shows. Either way, we warmed them up for the more accessible Conan, who instigated mosh pits. At the end of the night we ended up selling quite a lot of merch and even received gifts from fans. Perhaps they did get us after all.

Next day we were up early to ride to Tokyo. We arrived in Shibuya in the daytime sun and fought our way through the crowds to Earthdom, another underground venue. This sold-out event was an all-dayer, with six bands and a screening of **The Doom Doc**, a film we'd been a part of about the doom scene back in Sheffield. Even more bizarrely, our mates from Phatworld and Off Me Nut were also playing Tokyo that night, so they came to hang out.

Before taking the stage, we donned traditional dress we'd been given in Aomori. It was a little tongue-in-cheek, but when playing I felt like I was channelling a native energy you don't get at UK shows. It was phenomenal and, as always in Japan, the sound was exemplary. We watched Granule one last time in their hometown, mouths agape, then sat side-stage to experience Conan's visceral rumblings.

After packing up, we went to see Phatworld play a club in Shinjuku, complete with young Japanese bassline fans in Sheffield United shirts. Leaving in the early hours, we struggled to find a place to stay - our own fault - and slept in a karaoke room for a few hours, before waking up bleary-eyed for the long journey home.

Joe E Allen

kurokumauk.bandcamp.com

SOUNDWAVES

The line-up for the 2018 edition of **Sensoria** (27 Sept to 6 Oct) has been announced, featuring Jlin, BEAK>, Ex-Easter Island Head and the International Teachers Of Pop, a new project from Adrian Flanagan, Dean Honer and Leonore Wheatley.

Off-kilter club label **Off Me Nut** are offering their entire discography for sale on Bandcamp for £112.50. A saving of 50% on the 124 individual releases, the package includes tracks by Phatworld, Superior Cornrows and Spongebob Squarewave.

A new club is set to open in October on the site of the old Boardwalk on Snig Hill. **BassBox** is being described by its owners as being "like a community centre for people into jump up, jungle and psytrance who have nowhere to rave".

LIVE REVIEWS



Photo by Ray Kane - [instagram.com/yaskanegan](https://www.instagram.com/yaskanegan)

METAMORPHIC

8 August
Lescar

Jazz's greatest strength as an art form is found in its malleability, the ever-present tension between structure and free expression. Metamorphic, an eight-piece band led by pianist and composer Laura Cole, embody this dichotomy, switching effortlessly from spoken word and song to the semi-improvised skronk of the European avant-garde.

The first piece tonight, 'Cellular', opens with a rising swell of notes like an orchestra tuning up, bringing to mind the communal ecstasy of the Pharaoh Sanders album **Karma**. Although much of the set features textural, impressionistic jazz, this is a band that can catch a groove when they want to, as shown by 'Centre', a veritable headbanger which eventually gives way to a delicate piece for solo piano.

"I am the person I know best," says vocalist Kari Nergaard-Bleivik, as the squawking saxophones give way to a storytelling soundtrack in the second set, "a twinning, spinning duality." The words are from new album **The Two Fridas**, inspired by a postcard of encouragement Cole was sent by Robert Wyatt featuring a painting of the same name by Frida Kahlo. These words, possibly sung from the perspective of Kahlo, are an evocative exercise in poetic introspection, and the rest of the group wisely opt for restraint.

At other points, with the group in blow-out mode, Nergaard-Bleivik uses her voice as one component in a crescendo of sound, hovering on the threshold of audibility. It's a powerful effect, particularly when combined with the wild interjections of John Martin on tenor sax, and Cole is happy to drop expressive piano notes over the top of it like Jackson Pollock flicking paint across the canvas. The last track tonight, 'Truth', is warm and open, the band creating rhythmic ripples of colour like waves lapping on a beach.

Sam Gregory



Photo by Georgia Taylor

Y NOT FESTIVAL 2018

26-29 July
Aston Hill Farm, Derbyshire

Following the wash out of last year's festival and watching weather warnings for a week, it was a lovely surprise to set up my tent for Y Not 2018 in gleaming sunshine.

After a few laps of the newly laid-out Main Arena and several pit stops at the Cider Garden, there was just enough time to catch the Friday headliners, Manic Street Preachers and The Libertines. While Doherty and Barratt still have a special place in my heart, MSP stole the show in my eyes, blasting out hits from across the decades and even throwing in a cover of The Cure's 'In Between Days', as if they didn't have a big enough repertoire.

Saturday morning unfortunately brought the anticipated rain, but luckily we had Mr Motivator to raise soggy spirits. A venue change meant less space, but also less rain, so any complaints were quickly transformed into affirmations. Other highlights of the day included Yassassin, a pop-rock all-female band with a great sound and a punky attitude, as well as Buzzcocks – no explanation needed.

I spent Sunday dipping in and out of tents, cramming in as much music as I could before everything wrapped up. Daisy Godfrey and Bedroom High Club were both perfect examples of young artists on the rise – my favourite kind of act to catch at festivals. Closing the weekend were Jamiroquai, who battled the elements to put on a fantastic show for 30 minutes before sensibly deciding to save their equipment and bow out. No grumbles from me, as I got to hear a handful of classics before hitting Club Malibu for one last dance, hosted by some of Sheffield's most entertaining DJs under the guise of the Club Malibu Crew. An excellent end to a wet and wonderful weekend.

Tasha Franek

LIVE PICKS

The decline of music venues, particularly nightclubs, across the UK has been well documented. With land values and the demand for city centre flats always increasing, an inevitable consequence is that spaces dedicated to live music are priced out or pushed out to the suburbs. Just this week, Leeds venue Wharf Chambers announced it was to go the same way as Sankeys and the Hacienda by the new year.

In their place, event organisers have turned to new spaces. Even if it's through sheer necessity, an unlikely location can add that extra something to a performance. For example, the wildly popular GROUNDWORK techno nights that take place in, of all places, Shakespeares. Jazz at the Lescar are heading to the Hop Hideout bottle shop for an intimate residency in September, while new music showcase Rotunda call cafes such as Crucible Corner and Edison's home. Most grandiose of all, the classical recitals held most Friday lunchtimes in Sheffield Cathedral are one of the city's best kept secrets.

FORCE MAJEURE

Sat 8 Sept | Bal Fashions | £8.10

A night of bass music, 4x4, grime and other off-kilter club sounds. Headlining is London producer Tarquin, who's recently remixed both Mr Mitch and Dirty Projectors. Club C.I.T.S founder Hesska delves into the outer edges of rave, plus sets from residents Korra and Timbah, with visuals from Zaron Mizmeras.

RHIANNON SCUTT

Thu 13 Sept | Greystones | £11

Formerly a member of folk duo Rita Payne, Scutt's work is stripped-back and direct, with just enough instrumentation to carry her warm and evocative voice. New album #9 was recorded without rehearsals by musicians who'd never met before, a rough-and-ready sensibility she's bound to bring to her solo Greystones debut.

CAPTAIN AVERY & THE COSMIC TRICERATOPS OF INTERGALACTIC PEACE

Fri 14 Sept | Theatre Deli | £6.10

Launching their debut album, **Sexy Future**, the good Captain and his technicolour troupe are joined by bands including the Solar Love Society, Yo Dynamo and Poppers Revival, with delirious DJ sets from Coconut Selecta, Alex del Mango, Celestial Broc and the psytrance veterans at Planet Zogg.

KRAPWERK

Sat 15 Sept | Shakespeares | Free

South Yorkshire's charming tribute to the robots from the Rhineland take over the Shakey once again, with songs from the Fab Vier's back catalogue as well as other synthpop classics. They're joined by their friends in dark electro outfit The Silent Age and James & The Woods.

PLANET ZOGG

Fri 21 Sept | Yellow Arch | £11.10

Created amid a cloud of cosmic dust around the year 2000, Zogg celebrates its coming-of-age with some familiar faces, including Sheffield's own Sabretooth. There's also psytrance veterans Oberon and residents Dill & Gregg Zogg, with Papa AI, Disorientalist and Gandhi Warhol among those in the Disco of Doom.

JOHN TALABOT, MOR ELIAN, VLADIMIR IVKOVIC

Fri 21 Sept | Hope Works | £16.90

It's rare to see a big room lineup so thoughtfully curated, with Spanish house guru John Talabot juxtaposed with Berlin-based electro specialist Mor Elia and Russian techno heavyweight Vladimir Ivkovic. Rising Sheff star 96 Back also plays out, along with Gwenan and other local favourites.

JONO

Sat 22 Sept | Edison's Coffee | £5

Launching his debut EP, **A Celebration**, acoustic singer-songwriter JONO is joined by Cat Levi and Jack Hardwick of Cora Pearl for an intimate evening hosted by champions of new music Rotunda UK. Booze and party hats available.

MIRIAM AST & VICTOR GUTIERREZ

Wed 26 Sept | Lescar | £8

A night exploring the potential of the human voice as an instrument, with German vocalist Miriam Ast joined by Spanish pianist Victor Gutierrez. They'll be playing material from new album **Secret Songs**, continuing an ever-evolving, semi-improvised dialogue between the two players, as well as putting their spin on a few jazz standards.

ENSEMBLE 360

Thu 27 Sept | St Andrew's URC | £14, £5 students & under 35s

Kicking off their autumn season in Sheffield, the Ensemble play two works inspired by central European folk music. Opening with Hungarian Zoltán Kodály's 'Serenade', the night concludes with Dvořák's 'Terzetto in C', a beautiful yet intricate piece for two violins and a viola.

JLIN

Sat 29 Sept | Trafalgar Warehouse | £11.37

The hottest ticket at this year's Sensoria has to be Chicago footwork producer Jlin, currently residing in the critical stratosphere after recent records **Dark Energy** and **Black Origami**. Ahead of premiering her new work, **Autobiography**, a collaboration with choreographer Wayne McGregor, she's playing her first Sheffield date with support from jme.osc.

HOSTED BY SAM GREGORY

RECORD REVIEWS

XFRMR BY ROBBIE THOMSON (6 OCT, UNI DRAMA STUDIO) WILL FEATURE A TESLA COIL PLACED INSIDE A FARADAY CAGE. A SOUNDTRACK, REALISED THROUGH LAPTOP AND SYNTHESISER, WILL TRIGGER SPECTACULAR, LIGHTNING-LIKE ELECTRICAL REACTIONS FROM THE COIL, CREATING A UNIQUE AUDIO-VISUAL EXPERIENCE.



BEYOND ALBEDO

CONTACT

Leeds quartet Beyond Albedo modernise an otherwise traditional foundation of guitar, drums and sax with synths and electronic beats. On debut EP **CONTACT**, they balance straight-up tributes to their eclectic influences with a new creative vision.

Opener ‘Cosmic Lighthouse’ illustrates this tension. Synths and sax, shifting carnatically around a central drone, recall the East-West fusion and afro-spiritualism of Alice Coltrane and Pharaoh Sanders. The effect is that of surveying the deserted monuments of ancient alien empires. Programmed drums soon kick in, however, and these jazz tropes are decimated the moment they’re established. Hazy evocations of the past give way to pulsing sci-fi electronica, synths now driving the piece with bold, saw-toothed vitality.

Successive tracks reconcile, rather than contrast, the group’s contradictory elements. ‘Good Egg’ captures the cheerful, easy-listening vibes of fifties soul jazz, with keyboards that channel buzzing electric organ tones. The transition from polite dialogue between organ and sax to incomprehensible free jazz skronk is seamless.

The frenetic, ramshackle groove of ‘Tropical Protein’, littered with primitive synth blips and Casio-preset toms, brings to mind both the budget beats of South African electronic music and the exploded afro-dance-punk of Lizzy Mercier Descloux. The strangled sax riff embodies a nervous punk energy, and it transforms as the track progresses in a climactic sequence of counter-rhythmic upward modulations.

With electronic and jazz elements uniting on a shared foundation of danceable rhythm, the EP closes with the group’s most successful experiment.

Andrew Trayford



KUROKUMA

Dope Rider

Having followed Sheffield’s fiercest low-end purveyors for a couple of years now, I’ve witnessed the trio entrance even the most obstinate of crowds with their atomising brand of sludge.

Almost three years have passed since my first rite of passage and Kurokuma have consistently evolved. On **Dope Rider**, they’ve stepped into a more conceptual abyss, taking the name and artwork from Paul Kirchner’s comic strip of the 1970s, a suitably unique source of inspiration.

The signature wrecking ball attitude and world-eating rumble continues to offer a crust-shattering example of the might Kurokuma are capable of. ‘Dope Rider I’ opens with a beat that is unmistakably Joe Allen. I’m rarely able to distinguish drummers from one another, yet Joe’s approach to groove is instantly recognisable and a focal point of the band’s idiosyncratic sound.

As if they were a swarm of hornets, guitars circle menacingly above, vast layers of feedback and phase-ridden chords ringing out. What follows is the sonic rendering of a dying sun devouring itself. Herculean guitars and monolithic bass tremble throughout this EP, occasionally receding before returning with even greater intensity, while twin lead vocals display the psychotic call-and-response dynamic the band have become known for.

Once again, Kurokuma wade in a mire of sludge others simply lack the prowess to tread. After several short releases of consistently remarkable energy, they are a force of nature on the verge of flattening all which comes before them.

Nick Gosling



LOW

Double Negative

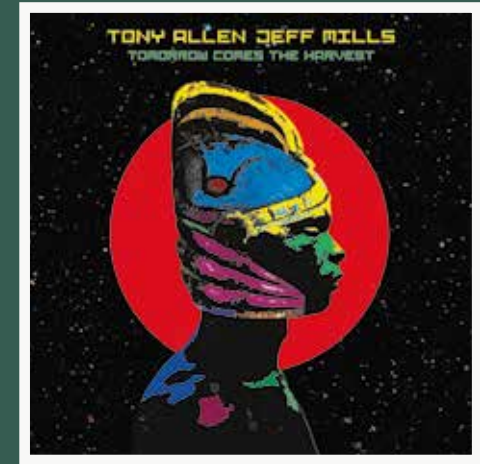
Every single Low album has a unifying characteristic: the aftertaste. No matter what stage of their career you find them, they sound like no-one else, even if that means alienating both fans and newcomers. **Double Negative** is a harsh album, a tough pill of noise, saturation and over-clipping.

Like trying to have a conversation during a monsoon, the songs on Double Negative pierce through walls of white noise and electronic manipulation. The album dares you to keep listening, and just about when you’re ready to throw in the towel, it hits you. Mimi Parker’s vocals on ‘Fly’ soothe before throwing you out to the digital wolves. Ever wondered what would happen if Belong and Xiu Xiu remixed a Low album? Double Negative is your answer.

It might sound like a bad experience, but you always get a reworking of the soul with every new Low album. Whether it’s the raw cruelty of **Drums and Guns** or the album-oriented rock sensibilities of **The Invisible Way**, there’s always an inherent darkness in their music.

Sounds weird? It is. Exponentially increase the ideas of ‘The Innocents’ from **Ones and Sixes**, their previous album, and let Parker and Alan Sparhawk’s vocals be the last remnants of humanity. That’s Double Negative, an album where Low are a ghost in the machine, a spectre of myriad unheard songs and lost feelings.

Sam J. Valdés López



TONY ALLEN & JEFF MILLS

Tomorrow Comes The Harvest

Three genuine icons come together to bring about one of the most anticipated collaborations in recent times. Unless you have been living under a rock for half a century, you’ll likely be aware of the seminal works of Detroit techno master Jeff Mills and the legendary afrobeat drummer Tony Allen. Merge their collective, highly-functioning rhythmic minds and release the results on the seminal Blue Note label and you’re onto a winner.

The respective masters of analogue and digital drums have put together something special, which is captured through stunning cover art straight out of the astro-vaults of Sun Ra. The opening track, ‘Locked and Loaded’, is as you would expect. Allen’s infectious Africa ‘70 drums intertwine with Mills’s input, which steps outside electronic music’s common inflexibility in accommodating a live beat. Deep, acidic basslines drift in and out, with Mills taking the lead on occasion, though often it’s Allen’s drums dictating the direction of the tracks.

Mills stated he was keen to “liberate himself from the tyranny of the sequencer” and was given the perfect opportunity with this project to partner up with one of the founders of afrobeat. Allen’s belief that “we’re working together to achieve something bigger than the both of us” is a tall order given their collective esteem, but they have succeeded in producing one of 2018’s finest records.

A giant leap from Lagos to Detroit, with a stop-off in deep space to enjoy the rapturous view.

Andy Tattersall



JLIN

THE INSTRUMENT & THE BODY

Even in the USA's industrial Midwest, it's an unlikely origin story. Before becoming a full-time musician, producer Jlin worked night shifts at the steel mills that dominate her hometown of Gary, Indiana.

That sense of controlled chaos can be heard in her razor-sharp footwork, a sound developed from 2015's acclaimed *Dark Energy* to last year's follow-up, *Black Origami*. Her work has become increasingly ambitious, having recently been commissioned to score *Autobiography*, a new contemporary dance piece by Wayne McGregor.

I caught up with Jerrilyn via Skype to ask about working with McGregor and her Sheffield debut for Sensoria Festival on 29 September.

Tell us about *Autobiography*.

The ballet is not your typical autobiography. It's based on Wayne's genome reading. He wanted to create a piece from his code. He liked my work, and Unsound [Festival] put us in touch in October 2016 and I met him in downtown Chicago at his hotel. He's a gem of a person, and I knew when we first met that this would go very well.

I actually procrastinated for a long time. I had an idea what I wanted to do, but I'd never done anything like this so I was hesitant. Finally I got started on it. I sent him the first thing I'd done and he was like, "Oh my goodness, just keep going." I completed a ballet and my album in the same year, which is complete insanity. Everything is kind of a blur. I changed my

sleeping pattern, so I would get up at 2am and work to 6pm until the entire score was done. I notice when I start at 7am there's just too many damn distractions.

How did your score fit in?

Wayne is a free spirit. He's always trying to go higher than he did the last time. I think that's why we work together so well. I know what that's like musically, because that's what I do. I wouldn't say he's never satisfied, but he's always going for higher - no limitations - so I think I was trying to pull that out musically. I operate like that anyway, so it was actually really organic for me. When I was waking up at 2am, Wayne was already up because he was in London. We became joined at the hip during the creative process.

How is your compositional process different on a soundtrack than on an album?

It's different because there was already a thing - I was creating around that - versus with an album, where I honestly never know how the hell I'm gonna start out. I have no idea. I have no direction whatsoever. I've never created for a ballet. I think I was kind of intimidated by the idea at first because I was like, 'Well, what is the music for a ballet supposed to sound like?' If you think about it, it's very fluid. I see the fluidity, but it can be so much more than that. That's what I went for, and after I did the first piece Wayne was like, "Keep going," and I said, "Shit, I'm gonna go all out, whatever."

Every track he loved because I never held back. I always went full steam ahead. I've been creating scores for years, and

also the soundtrack to *The Grandmaster*. I've been really into movie scores lately. Every now and again I'll listen to my own work and then veer off somewhere. I was listening to Ludacris the other day, so it's a major jump.

Lately though I have to say when I'm in my car I don't even get a chance to turn on my radio, because my girlfriend plugs in her phone immediately. She's actually laughing in the background. We have very different tastes. She doesn't even think my music is real music [laughs]. No, no, she does. She likes some of my stuff. We have very different tastes, but I like the fact that she opens up my world to something different, and vice versa.

What have you got planned for your Sheffield debut?

I don't plan, because I feel like when you plan shit doesn't go the way it's supposed to go anyway. We might as well just walk in there together and hope for the best on both sides. Do I know what my sound sounds like? Yes, and that's enough for me. I know my work well enough. I know every beat, every hit, every clap. After that it's all up in the air and I'm fine with that.

Your show is improvised?

Lately it has been. I had a situation in my last performance where I completely missed my cue, which is so funny because I know the music so well and I know when to come in. It's like asking the audience, 'Do you practice your dance moves before you come to my show?' No! I like being vulnerable in front of the audience and I like the audience being vulnerable in front of me.

"THIS IS THE BEST THING THAT I'VE EVER DONE IN MY ENTIRE CAREER"

he was the first person who let me show that I know how to create scores. Everybody thinks I just create within the space of 155 to 161 bpm, and I was making scores that were 119, 124. My mum told me a long time ago that I'm a composer, and I used to fight her and say, 'No, I'm not. That's not what I do'. I fought her for five or ten years about it, and then one day I walked into Sadler's Wells after the ballet was done and on the door, lo and behold, it says, 'Composer: Jerrilynn Patton', and I couldn't do anything but laugh. I had to accept that that's exactly what I was doing.

It's a different world.

I love it! I have to be honest, and I mean this with all sincerity - I hope nobody gets offended - this is the best thing that I've ever done in my entire career. I would put the ballet in first, second and third place, and my album and doing festivals in fourth. This was a life-changing thing. It changed me as a person. It was just as important for me as it was for Wayne. This was the best experience of my life.

You're hoping to do more soundtrack work?

Yeah. I love movement. I love dance. There's just something about it. I love when the body moves like the instrument and the instrument moves like the body, and they intertwine and work between each other and give each other space. One knows when to contract, one knows when to expand and when to come together. That to me is impact.

What music inspires you to create?

Lately I've been listening to [Philip Glass's] soundtrack from the movie *The Hours*, *The Blue Notebooks* by Max Richter and

As long as you're not disrespectful, you can stand there completely still and stop breathing all together. That's fine. Or you can dance your ass off from the time I start to the time I end. Whatever you want to do. As long as you don't treat me like background noise, I'm fine with that. I like the vulnerability of being in front of everyone. I really do.

Sam Gregory

Autobiography is released on 28 September. Jlin plays Trafalgar Warehouse as part of Sensoria on 29 September, with support from jme.osc. Tickets available via sensoria.org.uk.

HEADSUP

GIRLS IN A BAND

Music is in Sheffield's roots. The city has produced global bands, but there is a notable gap when it comes to its all-female groups. With recent pushes to equalize music, the industry is under increasing pressure to stamp out patriarchy. On a local scale, this male-dominated picture remains, but some women in Sheffield are starting to push back.

Girl Gang is a female collective that champions creative women and community. Sheffield member, Hannah, told me how the term 'girl band' has been tainted by the media, portraying them as "pink, sparkly bitches". Gradually, the label is starting to be powerfully reclaimed, she believes, with many bands now embracing that feminine aesthetic. Girl Gang events have showcased bands that are representative of this, whilst also ensuring a secure environment for women. Hannah suggests that women need to feel confident to expose their talents, but first they should be able to feel safe in gig spaces which are often overwhelmingly male-dominated.

Girl Gang have also worked with DIY venue Delicious Clam

mentioning the Riot Grrrl punk movement as inspiration, whilst also appreciating the heritage of female bands. Even still, they identified a lack of musical role models for young women.

They also expressed ideas about gender and music that reach further than the industry, starting with education. Cuts in creative sectors have limited the number of young people coming into music in the first place, alongside a lack of musical freedom and the teaching of gendered instruments. An example provided was boys paired with guitars and drums, compared to girls given recorders and flutes. Choir member and soloist Emily Jane Stancer feels this education has had a negative impact on her ability to source female instrumentalists to start a band, but the popularity of Neighbourhood Voices proves there is a demand from women to enter music.

A common theme across all these conversations was that women are taught to have a sense of rivalry against each other. Once those barriers are broken down, female musical groups can become inclusive social spaces, and Neighbourhood Voices is

"FEMALE TALENT IS BEING SEVERELY LIMITED BY A LACK OF EXPOSURE"

to communicate different female artists to each other. Delicious Clam are conscious of creating a balance in their performers, telling me: "The more awareness raised that there are these acts out there, the more people will be inspired to go out and start something." Their favoured local female acts include All Girl Arson Club, The Seamons, Precious Metals and the recently-disbanded Nachthexen.

One of the best-known all-female bands in Sheffield is Before Breakfast. Band member Gina thinks that if the representation of women in music is to increase, it needs to start from the top. "Big festivals, radio and influencers should be championing female artists" to inspire future musicians, but also to promote women at all levels of the industry.

For so long, she tells me, women have been socialised to compare and compete with each other. This needs to be eliminated to create more positivity for collaboration. "I am infinitely more excited and positive about working with other women, which I think has come from experience." Female talent definitely exists - it's just not being properly recognised.

Stemming from the band, Gina formed the all-female choir Neighbourhood Voices. When we chatted, other choir members expressed how girl bands are starting to have a renaissance,

clear evidence of that. Female talent is being severely limited by a lack of exposure, but as Hannah from Girl Gang emphasised, once the industry is opened up to women, they will start to gain the confidence to think: "You can do this. You don't need permission. You've got an instrument. Go ahead."

Charlotte Flavell



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THE GARDENERS REST COMMUNITY SOCIETY PRESENTS

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FRIDAY SEPTEMBER 21ST - SUNDAY 23RD
MIDDAY UNTIL LATE

THE GARDENERS REST, 105 WEEPSEND LANE, SHEFFIELD, S3 8AT

Thursday 20th September

GIN AND JAZZ

A night dedicated to juniper based spirits, all paired with the correct garnishes and served with premium tonics plus live jazz.

7pm - 11pm | Entry - Free

Friday 21st September

JAM JAR

Get your glad rags on for a night of anything-goes bootlegged excitement as we bring you the finest quality swingin' session since records began!

9pm - 1am | Tickets £3 adv and £5 OTD

Saturday 22nd September

COSMIC DISCO

Cosmic Disco are bringing their infamous, immersive deep sea party to the Speigeltent plunging in to the depths with an ever-growing assortment of decorations and installations

10pm - 3am | Tickets £5/£7 adv

Sunday 23rd September

LEADMILL COMEDY CLUB

The Leadmill presents 2 great comedy shows in the Speigeltent

Show 1 8pm (60 mins)

FOXDOG STUDIOS: Robot Chef

Show 2 9:30pm (60 mins)

WE 3 QUEENS (Drag Show)

Tickets £8 per show

Monday 24th September

CLOSED AT NIGHT

Tuesday 25th September

FILM UNIT PRESENT

METROPOLIS

WITH LIVE SCORE

This classic film will be made even more special by the accompaniment of a live score.

7:30pm - 11pm | Tickets £5

Wednesday 26th September

JUST DO U & HOP HIDEOUT

PRESENT

TAWIAH (live set)

ERIC LAU (DJ set)

DJ GILLA FIRST WORD RECORDS (DJ set)

Girl Gang Sheffield hosted stall. An award-winning collective focused on creating events to promote collaboration, confidence and positivity

7:30pm - 11:30pm | Tickets £10.50 adv and £12 OTD

Thursday 27th September

SHEFFIELD UNIVERSITY

CEILIDH

Fun, social folk dance with a live band and caller who'll teach you the moves. No experience needed.

7:30pm - 11pm | Entry - Free

Friday 28th September

FUZZ CLUB

Sheffield's legendary indie night Fuzz Club. We have the Minor Celebrities on hand, we just need you to come along and Be Your Own Hero.

9pm - 2am | Tickets £4 adv and £5 OTD

Saturday 29th September

THE TUESDAY CLUB W/ BONDAX

After the sell-out Horsemeat Disco show 2 years ago, TTC returns to the Speigeltent with one of their favourite acts, Bondax!

10pm - 3am

Tickets £10/£12 adv. MOTD

*The Speigeltent
Barkers Pool, Sheffield*

For info & tickets, go to sheffieldsu.com/speigeltent



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20—30 September 2018

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FILMREEL

SHOWROOM SHORTS

Showroom Shorts is a regular, free short film screening event that takes place in the main bar at the Showroom Cinema. I started it in 2010 under the banner of the South Yorkshire Filmmakers Network, with support from the Showroom Cinema, because I wanted to give filmmakers a local benchmark to aspire to – a way to get their films on the big screen in the local area, without complications or long waiting periods.

Filmmakers can submit their films on a rolling basis and are invited to come to the screening and talk about their films, introduce them to the audience and do some useful networking with fellow filmmakers, film fans and other practitioners. We are now 70 events on and have become a staple event on the local cinema calendar, screening the best films made in the region, as well as award-winning films from further afield.

Showroom Shorts celebrates its eighth birthday this year with screenings on 18 September, 16 October and 20 November.

On 18 September, the event will feature films about the Mass Trespass on Kinder Scout in 1932, comedies starring Sheffield-based actress Laetitia Butler, drama, animation, music videos, films from talented students at Sheffield's Wales High School, and plenty more. The evening's programme will be split into two halves of about 35 minutes each, for a 70-minute total running time.

It's popular, free and there's always a good vibe and a positive atmosphere. It's all about people coming to celebrate their films with others, sharing them and chatting about them, rather than criticising or analysing. And always, we want people to use the Showroom Shorts platform to further themselves and their ability to tell great visual stories.

Rob Speranza

Submissions for Showroom Shorts are open on a rolling basis. See more information, including how to submit, details of upcoming events and more at syfn.org/events/showroom-short. Join us on 18 September at 9pm.

THE MISEDUCATION OF CAMERON POST

Dir. Desiree Akhavan, 2018

Based on a novel by Emily M. Danforth, **The Miseducation of Cameron Post** is an American coming-of-age story featuring Chloë Grace Moretz, Sasha Lane and Forrest Goodluck, set in the early 90s in a North Western town with strong religious beliefs.

Cameron Post, played by Moretz (**Kick-Ass**), and her girlfriend sneak away from their school prom to kiss in the back of her boyfriend's car. When her boyfriend catches them, it leads to her conservative guardians sending her away to a remote treatment centre.

At the God's Promise Centre, they use extreme and sinister conversion techniques on the residents. Their daily programme is about shaming the young adults in an attempt to make them realise that their sexuality is abhorrent and against the will of God, with sometimes tragic results.

Cameron makes friends with fellow centre attendees Jane

**“LOW-KEY, WITTY
BUT DEEPLY AFFECTING”**

Fonda (Lane) and Adam (Goodluck), who have learnt to play the game, pretending they have seen the error of their ways. The three form a strong bond, secretly growing and smoking weed in the woods and undermining the teachings of the centre. This bond ultimately becomes their saving grace.

Beautifully framed and astutely observed, Miseducation is a low-key, witty but deeply affecting film. Despite the heavy subject matter, it manages to project a message of hope and I enjoyed spending time in the company of the three protagonists. The performances are outstanding, with Moretz showing she has come a long way since her Kick-Ass days.

I saw Miseducation as part of the BFI Network's Queer Lives On Film presentation, along with short films **Ladies Day** and **We Love Moses**. The screenings were followed by a fascinating panel discussion with the writers and directors of the shorts.

Dawn Stilwell

The Miseducation of Cameron Post runs at the Showroom Cinema from 7 to 13 September.



Miseducation of Cameron Post (2018)

FILM LISTINGS

YARDIE

DIR. IDRIS ELBA, 2018

31 Aug - 6 Sept | Various times | Showroom Cinema
£9/£6.80 concs (£8/£6 off peak)

The directorial debut of Idris Elba (**The Wire**, **Luther**), **Yardie** is an adaptation of Victor Headley's novel, a gangster revenge thriller set in 1973 Jamaica and London featuring Aml Ameen (**Kidulthood**). Mixed reviews question its pacing and direction, but praise its casting, soundtrack and sense of place.

REEL FEMME #7: LIFECYCLE

Tue 11 Sept | 7:30-10pm | DINA | £3 donation

Reel Femme return to their short film format with a night themed around the lifecycle, with shorts taking you on a journey from conception to death, all directed by self-identifying women. Donations on the door to women's charity VIDA Sheffield.

BEST OF SHAFF: BLUE HEART & TAKAYNA

Thu 13 Sept | Doors 7pm, Films 7:30pm | Regather | £8.14

Another chance to see two environmental documentaries from this year's Sheffield Adventure Film Festival. **Takayna** examines the effects of logging and mining in Tasmania, while **Blue Heart** "documents the battle for the largest undammed river in Europe, Albania's Vjosa".

THE GRAND BUDAPEST HOTEL

DIR. WES ANDERSON, 2014

Fri 21 Sept | Doors 6:30pm, Film 8:30pm
Kenwood Hall Hotel | £15/£13 concs

One of Wes Anderson's most commercially successful films, but no less thoughtful and visually arresting for it, with a typically Andersonian ensemble cast (Edward Norton, Ralph Fiennes, Tilda Swinton, Willem Dafoe, Jeff Goldblum, Jude Law, Bill Murray). Full bar, live music and food from Proove Pizza. Event is 16+.



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SHOUT OUTS

NOW THEN MAGAZINE IS FUNDED BY LOCAL INDEPENDENT TRADERS, COMMUNITY GROUPS, CHARITIES AND LOCAL GOVERNMENT. THIS PAGE IS OUR CHANCE TO SHOUT ABOUT ALL THE GREAT STUFF OUR PARTNERS, ADVERTISERS AND SUPPORTERS ARE UP TO.



THEATRE DELI WINTER PROGRAMME

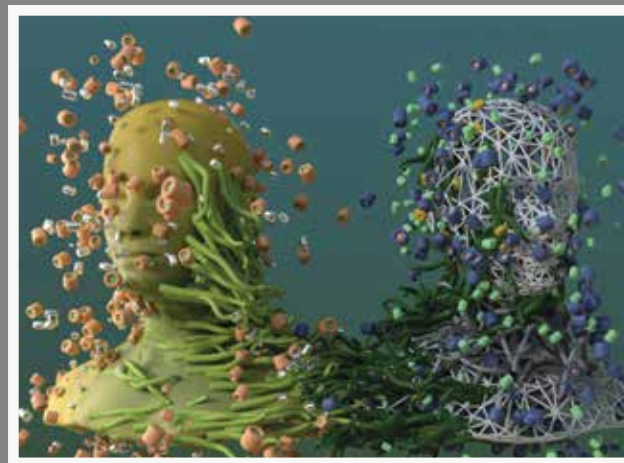
202 Eyre Street
theatredeli.co.uk

Now located on the corner of Eyre Street and St Mary's Gate, Theatre Deli has become one of the leading theatres in Sheffield, crossing the boundaries of art forms and disciplines since setting out its stall in 2014.

Kicking off the winter programme is **Songlines** (5 Sept), a teen love story and coming-of-age theatre piece with live folk music from TRILLS, closely followed by **Verse Matters** spoken word night the following evening. Make sure you catch **Charlie Ward** (11-22 Sept), a 15-minute sound installation for audiences of ten by collaborative theatre company Sound&Fury, a moving and immersive account of a bed-ridden soldier in the First World War.

On a different tip, Deli brings in Sheffield-via-everywhere band **Rafiki Jazz** (29 Sept) to perform their rootsy, folky, truly international music. The following month (12 Oct), **Nice Like Rice** team up with fem queer collective Fruit n Juice, inviting Bradley Zero and Powder to spin some tunes till the early hours. October also sees **Melanin Fest** put on a spoken word night in celebration of Black History Month, inspired by author and civil rights activist Maya Angelou.

Visit the website and plug into Deli's social media for more of the good stuff.



FESTIVAL OF THE MIND

20-30 September
festivalofthemind.group.shef.ac.uk

Showcasing University of Sheffield academics and researchers, in collaboration with the city's creative community, Festival of the Mind reveals some of Sheffield's most talented citizens through a series of talks, events and experiences.

This year's programme is full of intriguing content, including: **The Age of Love** by Pete McKee and Dr Sharron Hinchliff (20-30 Sept, Art House), an exhibition exploring discrimination and stigma around older people and sex; **Experience Castlegate** (20-30 Sept, Millennium Gallery), an augmented reality experience revealing Sheffield's lost castle; **Sounds of the Antarctic** (Sat 29 Sept, Octagon), a live audio-visual extravaganza from University of Sheffield Concerts and creative studio Human; **Mirrors and Ribbons** (Tue 25 Sept, Cathedral), aerial theatre reflecting on the female form in the circus; and **Perspectives on Basic Income** (20-30 Sept, Art House cafe), a video and audio project exploring perspectives on the idea of a 'basic income' for all citizens.

There's loads more in the programme, including thought-provoking talks in the Spiegeltent on Barker's Pool, a pop-up garden and art installation at Love Square on West Bar, and the Futurecade at Millennium Gallery, featuring innovative and mind-bending digital projects.

DOOR 43 SELF CARE CLOTHING

sheffieldfutures.org.uk/merch



Sheffield Futures is Sheffield's biggest youth charity, doing important work in careers advice and employment, healthy relationships education, citizenship, activism, the prevention of sexual exploitation and many other issues that affect young people.

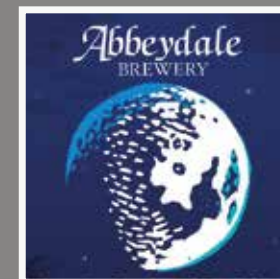
The charity also runs Door 43, an under-one-roof preventative mental health service for 13 to 25-year-olds, which combines specialist support such as counselling with awareness and advice work, signposting and more. It's about giving young people a safe, independent and non-judgemental space to talk through their stresses and concerns.

To support this project, last month Sheffield Futures launched its Self Care Clothing line, 'merch with a message' which is designed to encourage discussion and openness about mental health issues. Bespoke hoodies, t-shirts and tote bags are available via the above link or at Syd and Mal-lory on Devonshire Street, with all proceeds going back into Door 43.

Apparently, Lord Mayor Magid Magid has even been spotted wearing the t-shirts...

MOONSHINE

abbeydalebrewery.co.uk



Abbeydale Brewery's pale ale Moonshine has just won another award. No, it's not the 'Most Pints Drunk in Sheffield' award, although it could well be if there were such a prize. Previously, it has in fact been named by CAMRA the beer 'Most Seen Around Pubs & Bars in Sheffield'. Personally, we'd give it the title of 'Most Dangerously Quaffable'.

This time, exactly 22 years after the very first batch won Sheffield Beer Festival's 1996 Beer of the Festival, Abbeydale Brewery's flagship beer has won the Bronze Medal for Golden Ale in 2018's Champion Beer of Britain Competition. A much-loved local icon, Moonshine has been brewed in the same way for all 22 of those years and still accounts for around half of the brewery's output. Get yourself down to pretty much any pub in Sheffield to remind yourself how easy this one slips down, even now it's so heavily decorated.

SHEFFIELD MAKES MUSIC

Friday 28 September



Sheffield Makes Music returns to the city's streets for an entire day celebrating our very own musical talents. This year it's in collaboration with Festival of the Mind and the national BBC Music Day, including BBC Radio 6Music's Steve Lamacq broadcasting live from the Spiegeltent in Barker's Pool.

All over the city centre, expect acoustic performances from live bands and local artists as part of the The Leadmill Acoustic Train, taking you on a whirlwind tour of shops, bars and cafes, before a performance from The Magic Gang at The Leadmill itself. Alternatively, find your way to see opera on the Town Hall steps, flash mobs and children's choirs in St Paul's Place, or to Bear Tree Records for an intimate performance from surf rock instrumentalists Surf Muscle. The music will continue to ring across the city in the evening at Delicious Clam and the Frog and Parrot, right through until Saturday morning at Hope Works.

OFF THE SHELF FESTIVAL OF WORDS

6-27 October
offtheshef.org.uk



This year's Off The Shelf celebrates three anniversaries - Suffrage 100, Frankenstein 200 and Circus 250 - with various talks, discussions and art events. Here's just a small selection of highlights.

Circus of Horrors (21 Oct, The Void) is a lurid 60s horror film based on a murderous circus surgeon. **Mary Shelley: A Biography** (8 Oct, SU Auditorium) sees Miranda Seymour delve into the life of this remarkable, era-defining author. **Helen Pankhurst** (14 Oct, Millennium Gallery), Emmeline Pankhurst's great-granddaughter, explores female emancipation post-suffrage and how far there is left to go. And last but by no means least, **Gina Miller** (9 Oct, Pennie Theatre) speaks about her experiences of challenging the implementation of Article 50 and the 'life lessons in speaking out' contained in her new book, **Rise**.

The programme offers so much more, celebrating a diversity of literature and writers, so find a printed copy or visit the website.

IF MUSIC BE THE FOOD OF LOVE...

SHEFFIELD MAKES MUSIC

11am—7pm
Friday 28th September 2018

FEATURING: Opera On Location,
The Sheffield Makes Music Orchestra,
BanjoJen, Ben Ibbotson, Conor Houston,
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Petersburg, Liberty Ship, Henderson,
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sheffield.ac.uk/fofm #SheffieldMakesMusic #bbcmusicday facebook.com/festivalofthemind



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THE TREATMENT
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THE BAD FLOWERS / FEDERAL CHARM
+ THOSE DAMN CROWS

SAT 29TH SEP - £10 ADV - 2PM *#
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+ -PM
+ OFFSHORE
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THU 4TH OCT - £8 ADV - 7PM *
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TUESDAY 2ND OCTOBER (18+) MALL GRAB	SATURDAY 10TH NOVEMBER RHYTHM OF THE 90'S
THURSDAY 4TH OCTOBER BEAK>	SUNDAY 12TH NOVEMBER HAWKLORDS
FRIDAY 5TH OCTOBER WARWICK JOHNSON	WEDNESDAY 5TH DECEMBER THE MAGPIE SALUTE
SATURDAY 6TH OCTOBER LIBERTY SHIP	FRIDAY 7TH DECEMBER REEF
TUESDAY 9TH OCTOBER (18+) TQD	SUNDAY 9TH DECEMBER CHAMELEONS VOX
FRIDAY 12TH OCTOBER (18+) LOCO DICE	THURSDAY 13TH DECEMBER WOLFSBANE
SATURDAY 13TH OCTOBER RECKONER FESTIVAL	FRIDAY 14TH DECEMBER (18+) 808 STATE: 30
THURSDAY 25TH OCTOBER BOYZLIFE	SUNDAY 15TH DECEMBER KING 810
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